

MUT — 5

# Every Other Space

A display of artists' books

Mutina for Art



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Mutina for Art

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FOR  
ART

Ideata da Gregorio Magnani e Nicole Wermers, *Every Other Space* è sia una mostra che un libro intesi come un assemblaggio.

L'interazione tra i libri d'artista e le unità di display specificatamente progettate ci dà modo di confrontarci con alcune delle gerarchie concettuali che oggi prevalgono nei campi del display e dell'archiviazione, attraverso un'esplorazione di diverse modalità di prossimità, scambio e offuscamento. I differenti rapporti tra vicino e lontano, comodamente accessibile e difficilmente raggiungibile, vicino a terra o posizionato in alto, diventano strumenti per articolare concetti come scomodità e dislocazione ma anche continuità e affinità.

Approfittando del chiaro allineamento ortogonale dei moduli architettonici già esistenti alla Mutina e delle loro diverse altezze, Wermers ha creato un display composto da tavoli prodotti industrialmente. Progettati con piani di tre diverse dimensioni — quadrato grande, medio e piccolo — e a tre altezze — scrivania, un po' basso, e altezza 'coffee table' o tavolo dei bambini — questi sono stati installati in dodici dei diciannove moduli architettonici generando diversi punti di osservazione, ostruzioni e percorsi visivi tortuosi. Nei piani dei tavolini è stato inserito lo zerbino di cocco, una stuoia composta di fibra naturale tradizionalmente usata per rimuovere da sotto le nostre scarpe le tracce della strada all'ingresso di edifici pubblici e privati. Sollevando il cocco ad un'altezza inaspettata, i tavoli riconfigurano il gesto familiare di sollevare qualcosa dal pavimento riconoscendo alla stuoia una doppia valenza.

Da una parte essa diventa il soggetto del display di Wermers, capovolgendo e sottolineando così il consueto ruolo quasi invisibile del materiale come segnale di transizione sociale e architettonica; dall'altra, nel display il cocco diviene il materiale che ancora la superficie liscia dei libri ai tavoli, ma anche il materiale contro cui i libri sfregano e che parzialmente oscurano.

I tavoli sono stati usati per presentare una piccola parte della storia del libro d'artista: una disciplina polifonica talvolta ai margini, talvolta al centro, dell'attività artistica degli ultimi due secoli.

Se le pubblicazioni raccolte nella mostra e in questo libro sono troppo poche per costituire anche solo l'inizio di un archivio, sono tuttavia sufficienti per suggerire che forma esso potrebbe avere in futuro. Probabilmente è ovvio che un archivio della creatività — o in effetti ogni archivio — non può essere unicamente il luogo dove ordiniamo e custodiamo quegli elementi del passato che consideriamo degni di essere preservati. Ugualmente, un archivio non può essere semplicemente il deposito di chiacchiere senza filtri. Invece, possiamo immaginare l'archivio come una raccolta di tutte le voci passate e presenti che hanno reso la disciplina a cui tutte appartengono ciò che essa è.

L'archivio dunque non è un luogo di sorveglianza ma uno che incoraggia la tensione. Un luogo in cui voci che arrivano da diversi momenti storici, diversi contesti, stretta vicinanza o grande distanza, concordano, dissentono, ripetono ciò che è già stato detto in forma diversa,

cercano di essere le più chiassose, o provano a sussurrare ai pochi compagni vicini. È un processo attraverso il quale tutti i partecipanti costantemente riscrivono un set di regole che definiscono, attraverso disgiunzione ma anche continuità, la disciplina comune alla quale tutti loro appartengono.

Il libro d'artista — cioè il libro che è in se stesso un'opera d'arte — costituisce una disciplina artistica relativamente giovane ma che offre già un vasto campo di ricerca e da alcuni anni attrae rinnovato interesse. Abbiamo scelto di iniziare con Zang Tumb Tumb (1912), ma avremmo potuto scegliere anche qualcosa di poco antecedente, o qualcosa dalla fine degli anni Sessanta, quando apparso una nuova onda di rivoluzionarie pubblicazioni d'artista. Di queste abbiamo incluso alcuni esempi per sottolineare interessi ricorrenti e duratura rilevanza. Ma la nostra attenzione è rivolta principalmente ai libri d'artista creati negli ultimi dieci anni. La selezione riflette l'importanza degli incontri casuali, del passaparola, della circolazione lenta e della bassa visibilità che sono elementi costitutivi del libro d'artista in quanto comunità nel suo farsi.



Initiated by Gregorio Magnani and Nicole Wermers, *Every Other Space* is an exhibition and a book conceived as an assembly.

The interaction between artists' books and specially-designed display units allows us to engage with some prevailing ideas around display and archiving hierarchies, through an exploration of different modes of proximity, exchange and obfuscation. The varying effects of close versus far, comfortably approachable versus difficult to reach, close to the ground versus high up, become tools to articulate awkwardness and dislocation as well as continuities and extended kinships.



Taking advantage of the clear orthogonal arrangement of the architectural modules already existing at Mutina and of their different floor heights, Wermers created a display composed of industrially produced tables. Designed in three top sizes — large square, medium, and skinny — and at three heights — standard desk, squat, and children's or coffee table height — these were installed in 12 of the 19 existing architectural modules generating different vantage points, obstructions and circuitous viewing patterns. The tray like table tops were inlayed with coir, a natural coconut fibre traditionally used as matting to remove the remains of the street from shoes at building's entrances. Lifting the coir to unexpected heights, the tables reconfigured the familiar gesture of picking something up from the floor while affording the matting double status. On the one hand, it becomes the subject of Wermer's display thus, reversing and underlining the material's usual near-invisible role as marker of social and architectural transitioning; on the other, the coir functions within the display as the material which anchors the smooth surfaces of the books to the tables, but also as the material against which the books rub and which they partially obscure.

The tables were used to present a small part of the story of artist's books: a polyphonic discipline, sometimes at the margins, sometimes at the center, of the last two centuries of artistic activity.

While the publications gathered in the exhibition and in this book are too few to constitute even the beginning of an archive, they are sufficient to suggest what a future archive of artists' books may look like. It is probably obvious that an archive of creativity — or in fact any archive — cannot simply be the place where we order and safeguard those elements of the past that we consider worth keeping. Equally, an archive cannot be merely a depository of unedited chatter. Instead, we may think of the archive as the gathering of all those past and recent voices that have made the discipline to which they all belong what it is.

The archive is not a place of policing but one that encourages tension. A place where voices that come from different historical moments, different backgrounds, close proximity or great distance, all agree, disagree, repeat what has already been said in a different form, attempt to be the loudest, or whisper to a few close

companions. It is a process through which all participants constantly re-write a set of rules which defines, through disjunction as well as continuity, the common discipline to which they all belong.

Artist's books — books which are in themselves works of art — is a relatively young discipline, but one that already offers a vast field of research, attracting renewed interest in the last few years. We chose to start with Marinetti's *Zang Tumb Tumb* (1912), but we could have chosen something slightly earlier, or something from the late 1960's, when a new wave of game-changing artists' publications appeared. Of these we included a few examples to highlight recurring concerns and lasting relevance. But our main focus is on artists' books created in the last ten years or so. The selection reflects the importance of chance encounters, mouth to mouth communication, slow circulation and low visibility that are constitutive elements of artists' books as a community in the making.





**La mostra di libri d'artista, di cui questo libro è parziale documentazione, si è svolta presso Mutina dal 24 gennaio al 27 aprile 2020.**

**The exhibition of artists' books, of which this book is a partial document, took place at Mutina from 24 January to 27 April 2020.**

I libri sono riuniti in famiglie, gruppi di voci che partecipano a una conversazione che nasce da luoghi, situazioni, momenti storici e ambizioni diverse ma nelle quali tutti hanno qualche cosa in comune.

Seguendo un sistema di buon vicinato ogni libro ne ha invitato un altro a cena, che ne ha invitato un altro, e così via. Come in tutte le famiglie anche qui troverete i cugini riottosi e le zie ribelli. In alcuni gruppi la conversazione è seria, altri sono più ridanciani. Alcuni ospiti saltano di sedia in sedia per cominciare nuove conversazioni, altri sono rimasti a parlare fitto fitto con i vicini per tutta la sera.

Come a tutte le riunioni di famiglia anche qui quasi tutti hanno parenti ad altri tavoli e voci e richiami si intrecciano attraverso tutto lo spazio. Ci scusiamo con le molte altre famiglie e gli infiniti cugini anche di primo grado che, pur amatissimi, non sono stati invitati per questioni di spazio.

Sarà per la prossima volta.

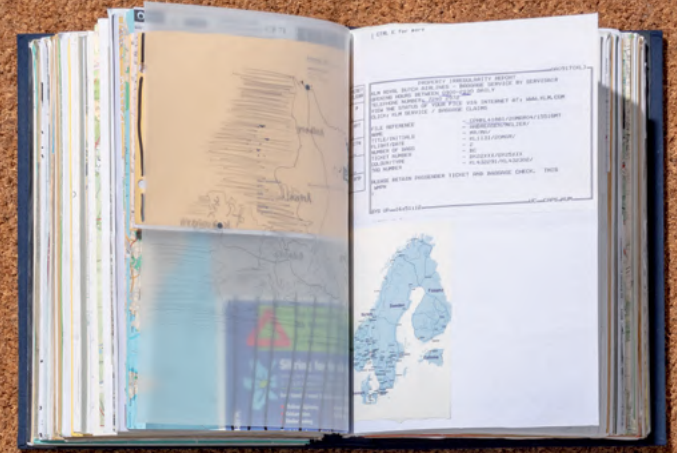
The books are gathered in families, groups of voices that take part in a conversation arising from different places, situations, historical moments and ambitions, but in which all participants share a common interest.

Following a system of 'good neighbours', every book has invited another to dinner, who has invited another, and so forth. As in any family, here too, you will find the bickering cousin and the rebel aunt. In some groups the conversation is serious, others are more juvenile. Some guests jump from seat to seat to engage in new conversations, others have stuck close to their neighbours for the whole evening.

Just as it happens at every family gathering, almost everyone has relatives at other tables: voices and echoes intertwine throughout the space. We would like to apologize to the many other families and infinite cousins, even close ones, who although much loved, have not been invited for reasons of space.

Maybe next time.

# Diaries



Isa Genzken Der Spiegel 1989-1991

**RADIO FREE EUROPE** *Europa libera*

My brother Tim, my grandfather, me, and even Ted in front of the radio on which my father worked in the years of Radio Free Europe, and on which Ted paid the most of his time in Germany. **Radio Free Europe** was a radio station in the United States that broadcasted to the Soviet Union and Eastern Europe. It was founded in 1950 and was one of the first radio stations to broadcast in multiple languages. It was a major source of information and news for people in the Soviet Union and Eastern Europe who were not allowed to receive Western news. It was a major source of information and news for people in the Soviet Union and Eastern Europe who were not allowed to receive Western news.

**DID YOU KNOW THAT?** ...

**STAND UP!** ...

HANNE DARBOVEN

BIENNALE VENEZIA  
VENEZIA BIENNALE  
BIENNALE DI VENEZIA  
1982

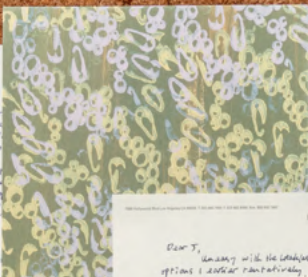


HERE TO BE THE CHANGE





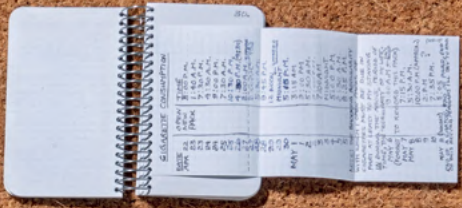
of 1954, on the...  
It is indeed...  
Philip Johnson...  
Schwartz...  
Thomas...  
Schwartz...  
Thomas...  
Schwartz...  
Thomas...



Dear T,  
I am very...  
I should be...  
I should be...  
I should be...

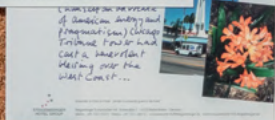


and about...  
It is...  
I am...  
I am...  
I am...



1947 Oct  
Apr 12  
John...  
John...  
John...

STIEGENBERGER  
... that...  
What I am...  
Dear T,...

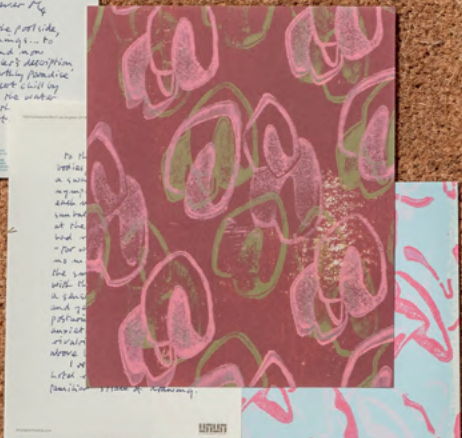


in field  
for...  
MVC...  
MVC...

My life and...  
Dear...  
Dear...

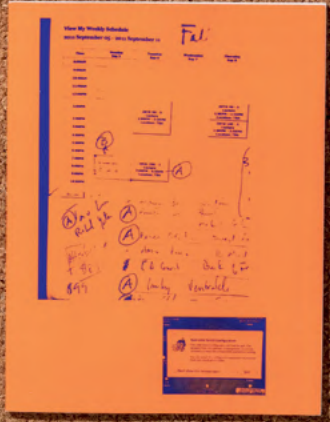


Dear T,  
I am...  
I am...  
I am...



Private Book 5  
Private Book 5

BOOK 5  
PRIVATE BOOK 5

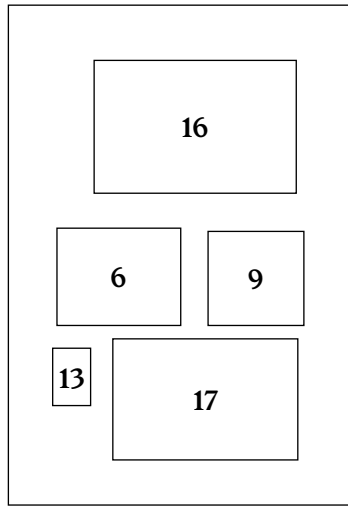


BOOK 1  
PRIVATE BOOK 1

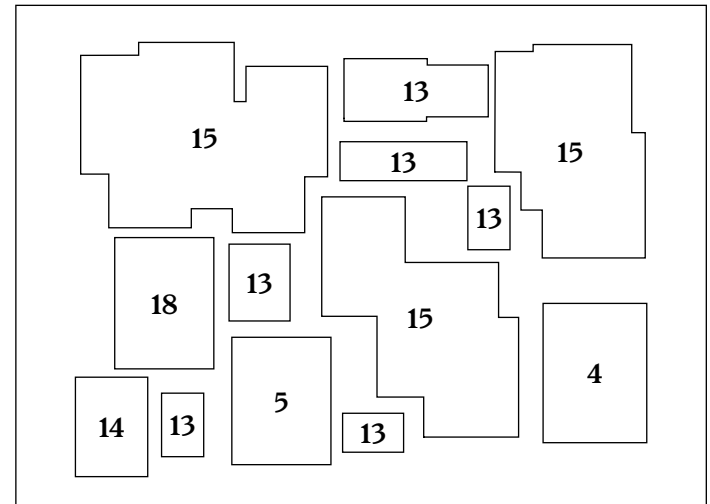
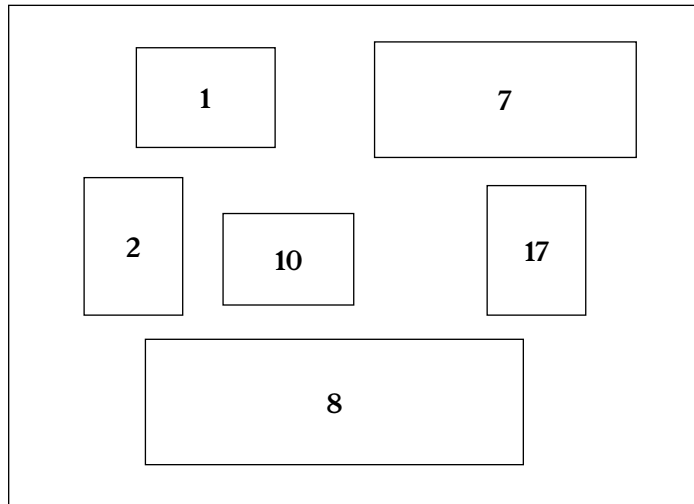
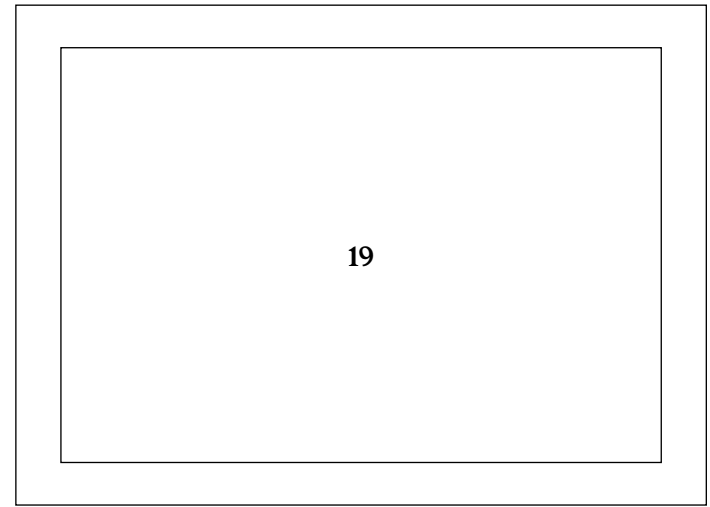
BOOK 4  
PRIVATE BOOK 4

MARTIN KIPPENBERGER  
HOTEL  
HOTEL  
HOTEL  
VERLAG DER BUCHHANDLUNG WALTHER KONIG  
KÖLN

# Diaries

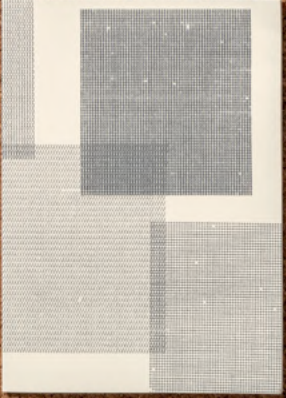
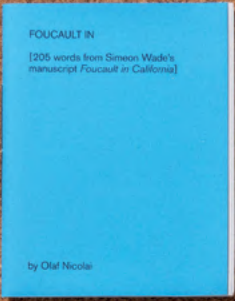


# Diaries



**Dear Reader, Don't Read**

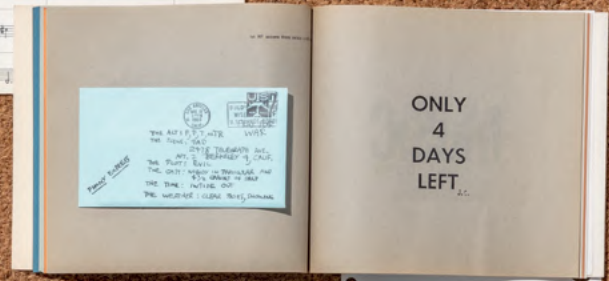




<b>futura 1</b> mathias goeritz die goldene botschaft edition hansjörg mayer 1965	<b>futura 2</b> burkhardt estructure sjörg mayer 1965	<b>futura 3</b> ense erge sjörg mayer 1965	<b>futura 4</b> d döhl sjörg mayer 1965	<b>futura 5</b> kofsky sjörg mayer 1966	<b>futura 6</b> la grögerova sal sjörg mayer 1966	<b>futura 7</b> nilton finlay s sjörg mayer 1966	<b>futura 8</b> remer erende texte sjörg mayer 1966	<b>futura 9</b> de campos co sjörg mayer 1966	<b>futura 10</b> cie smith un statue mayer 1966	<b>futura 11</b> lesen mayer 1966	<b>futura 12</b> illiams s mayer 1966	<b>futura 13</b> ke grafik mayer 1966
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futura 26

<b>futura 14</b> carlo belloli sole solo edition hansjörg mayer 1966	<b>futura 15</b> n williams yledonous sjörg mayer 1967	<b>futura 16</b> nimura texte sjörg mayer 1967	<b>futura 17</b> ng schmidt öfig sjörg mayer 1967	<b>futura 18</b> arnier concretes ardie sjörg mayer 1967	<b>futura 19</b> obbing r music sjörg mayer 1967	<b>futura 20</b> morgan ent poems nsjörg mayer 1967	<b>futura 21</b> ggins y fish nsjörg mayer 1967	<b>futura 22</b> ostell age s text nsjörg mayer 1967	<b>futura 23</b> de vries erbarer text sjörg mayer 1967	<b>futura 25</b> thomkins rome nsjörg mayer 1968
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**THE NEW ART OF MAKING BOOKS**  
ULISSI CARRON

WHAT A BOOK IS

A book is a sequence of spaces.

Each of these spaces is perceived at a different moment - a book is also a sequence of moments.

A book is not a case of words, nor a bag of words, nor a basket of words.

A writer, contrary to the popular opinion, does not write books.

A writer writes texts.

The fact that a text is contained in a book, comes only from the dimensions of such a text; or, in the case of a series of short texts (letters, for instance), from their number.

A literary (or oral) text contained in a book (and/or the fact that the text is an experienced space) is not a text - a series of words or lines short texts (poems or letters) distributed through a book following any particular ordering respects the dimensional nature of the book - it respects it, perhaps even to the point of being inseparable to or assimilated to.

Written language is a sequence of signs repeating within the space the meaning of which occurs in the time.

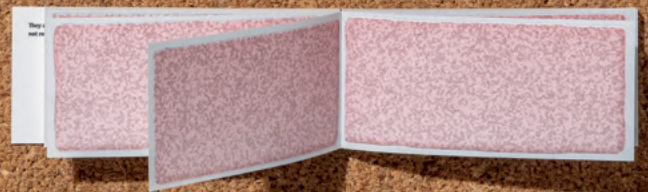
A book is a space-time sequence.

Books existed originally as containers of (literary) texts. But books, seen as containers, vessels, are neither literary language, nor only literary language, nor even any other system of signs.

Books (containers, literary language (poems and letters)) do not have their form in the nature of books.

A book was in the accidental container of a text, the accident of which is irrelevant to the book. There are the books of Bookshop and Libraries.

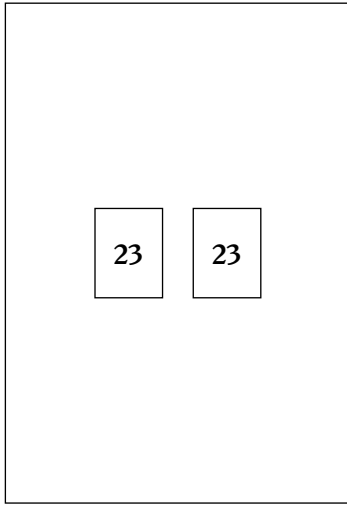
A book can also exist in an accidental and significant form, including perhaps a text that emphasizes that form. A text that is an integral part of what there has beyond the new art of making books.



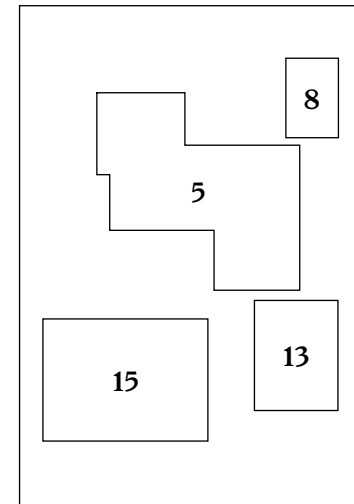
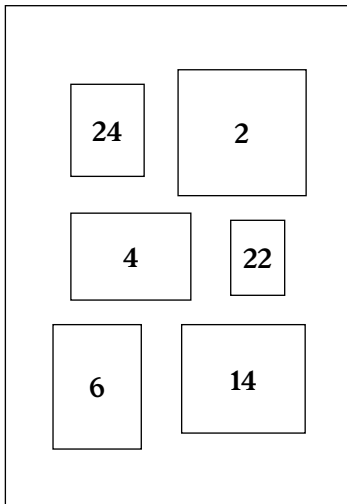
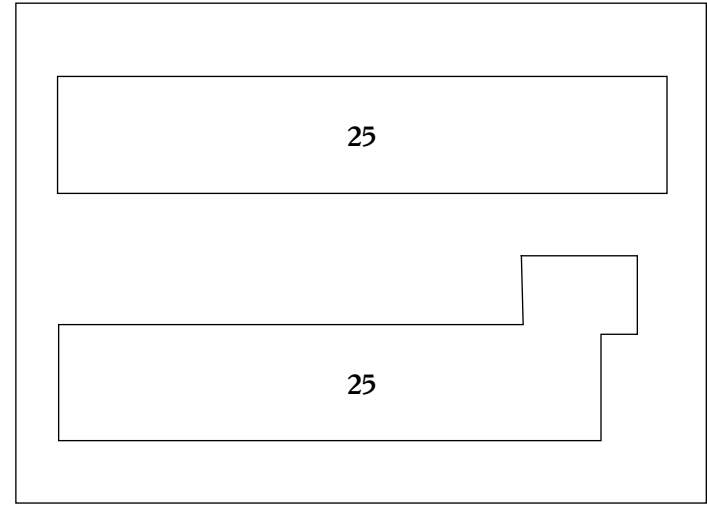




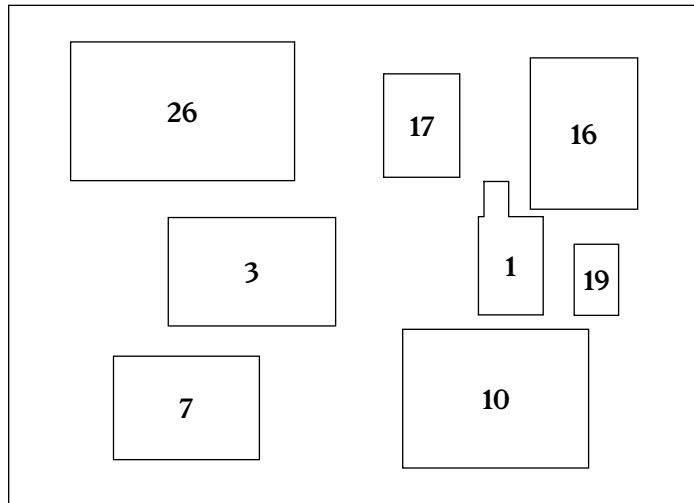
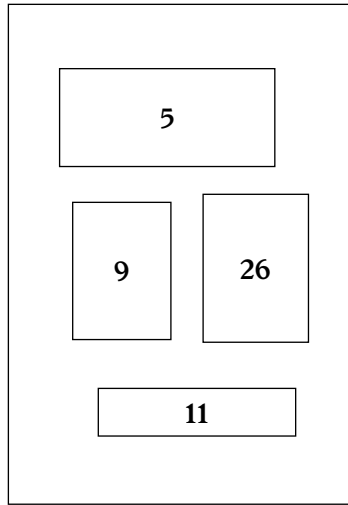
Dear Reader, Don't Read



Dear Reader, Don't Read



# Dear Reader, Don't Read



# Expanded Books

41 Lucy B. Sargent  
1931  
42 Three graphic sets of electrical line papers

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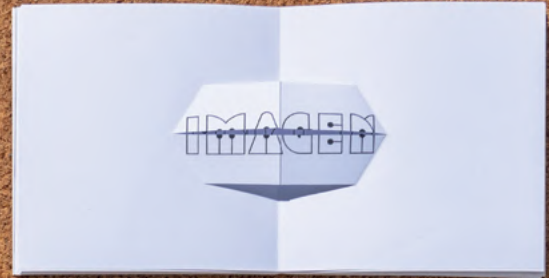
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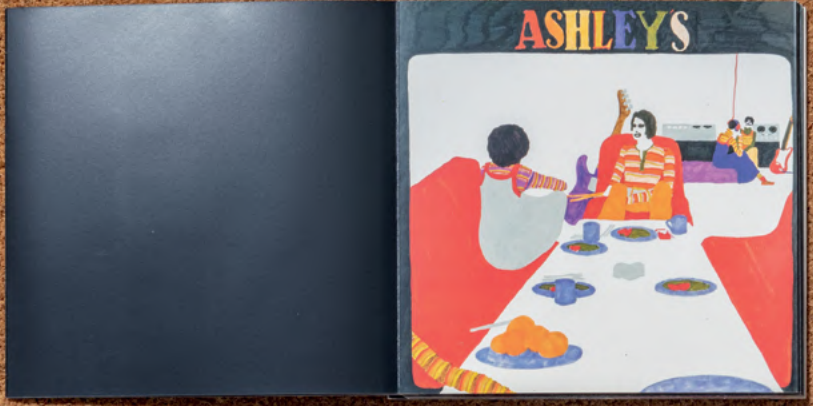
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**ROBERT BARRY**  
**DOUGLAS HUEBLER**  
**JOSEPH KOSUTH**  
**SOL LEWITT**  
**ROBERT MORRIS**  
**LAWRENCE WEINER**

Second Edition  
 1988  
 December 2003

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Siegelhub/Wiesner ..... New York, N. Y.







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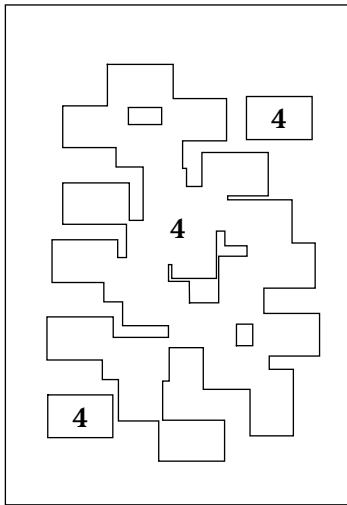
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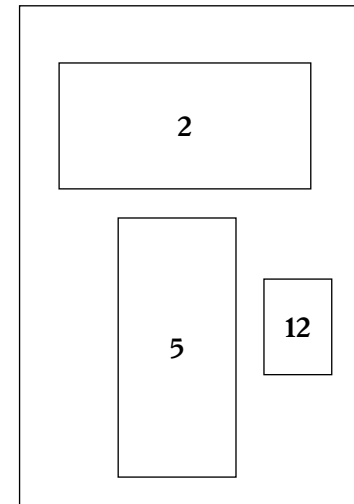
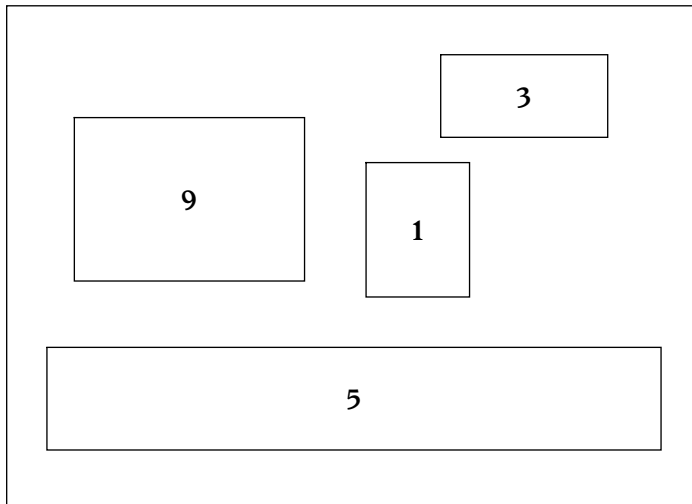
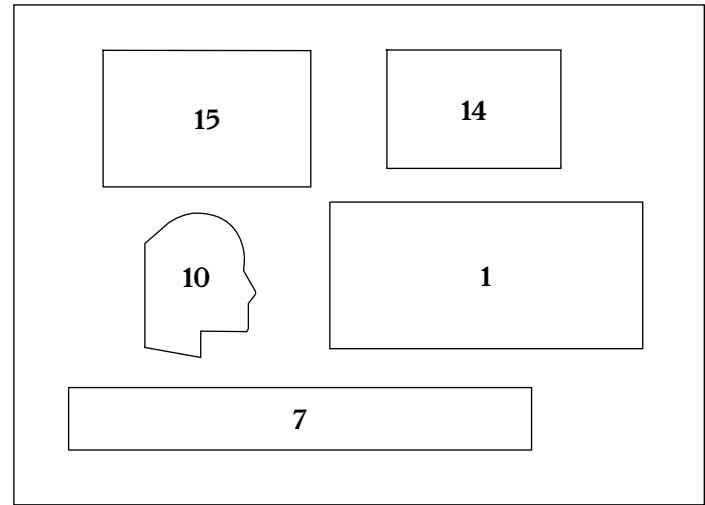
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**ROGBAM**

# Expanded Books



# Expanded Books



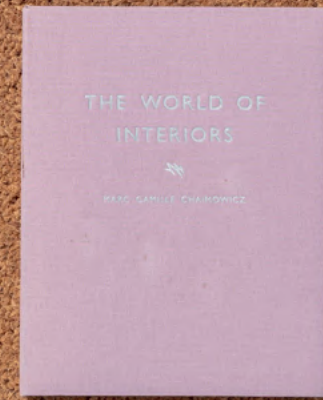
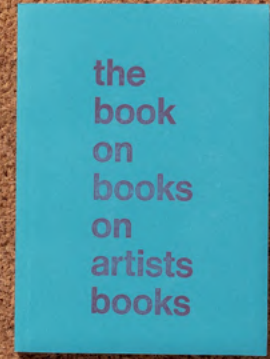


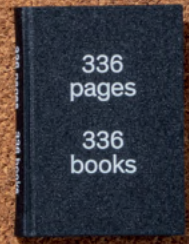
## Expanded Books

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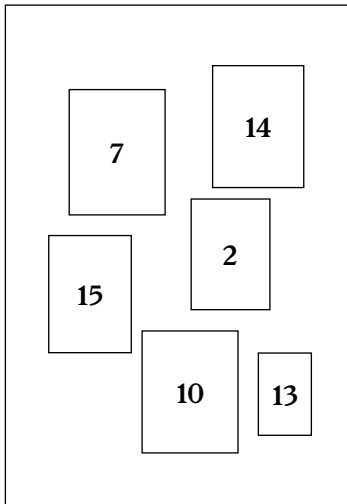
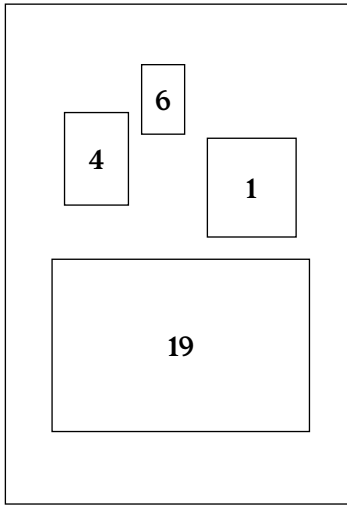
Once Again, With Gusto



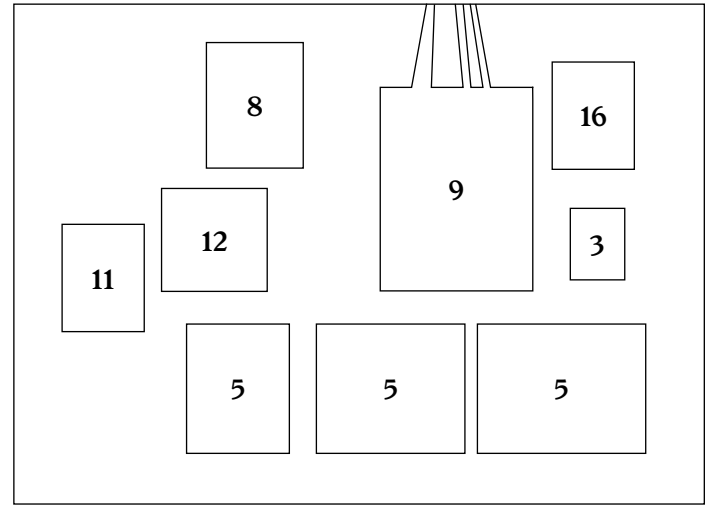




# Once Again, With Gusto



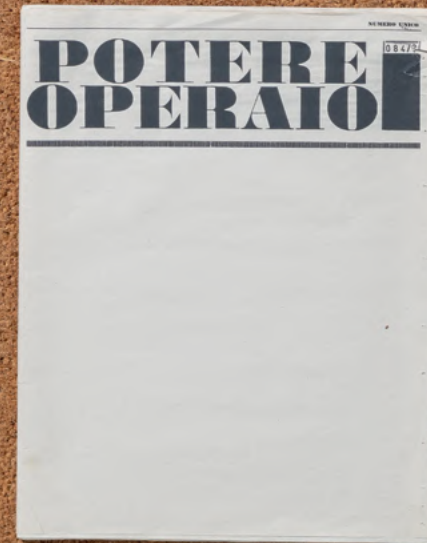
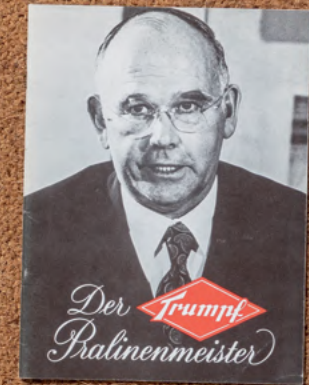
# Once Again, With Gusto



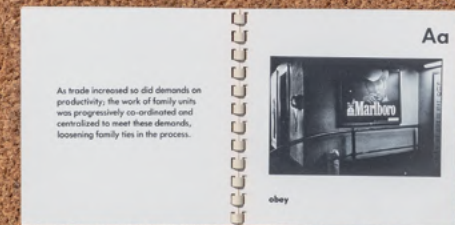
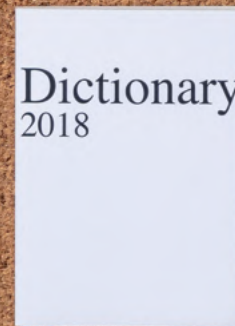
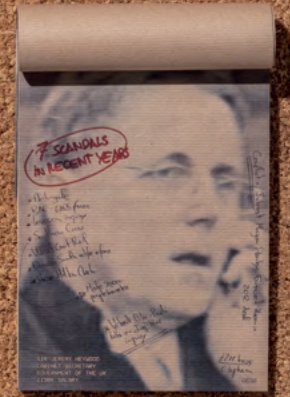
Hallo, My Name Is Capital



THESE ARE THE  
FACES OF THE 100  
MOST POWERFUL  
PEOPLE IN THE CITY  
OF LONDON.  
USE THESE IMAGES  
AT YOUR OWN  
DISCRETION.



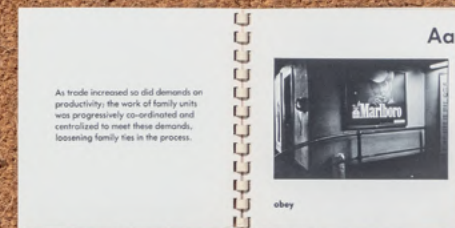
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<b>GEGENSTAND</b>	<b>OBJEKT</b>	<b>INSTITUTION</b>	<b>LEGITIMATION</b>
<b>DING</b>	<b>AFFEKTION</b>	<b>KONSENS</b>	<b>KONZENTRATION</b>
<b>FETISCH</b>		<b>IDEOLOGIE</b>	<b>MACHT</b>
<b>VERDINGLICHTUNG</b>	<b>ABHÄNGIGKEIT</b>	<b>HERRSCHAFT</b>	<b>HERR</b>
<b>MANGEL</b>	<b>ZERSTREUUNG</b>	<b>MASCHINE</b>	<b>KNECHT</b> <b>KNECHT</b> <b>KNECHT</b> <b>KNECHT</b>
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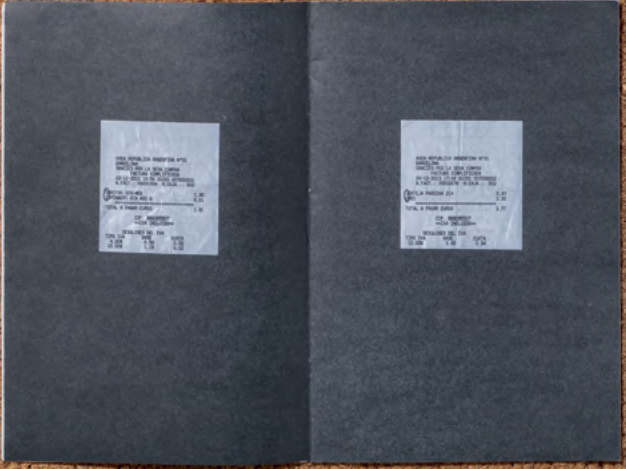




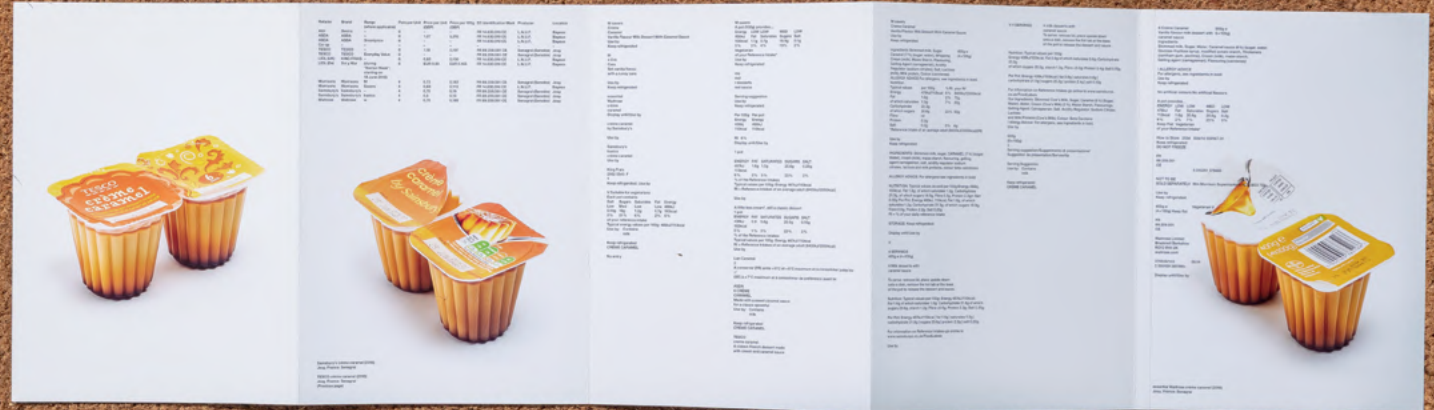
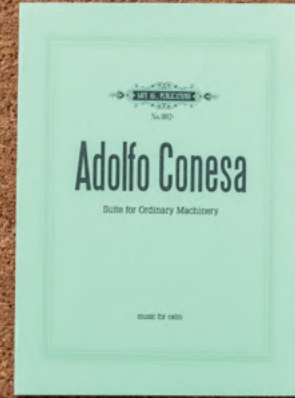
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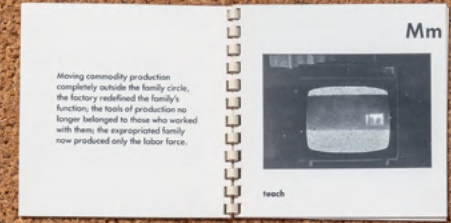


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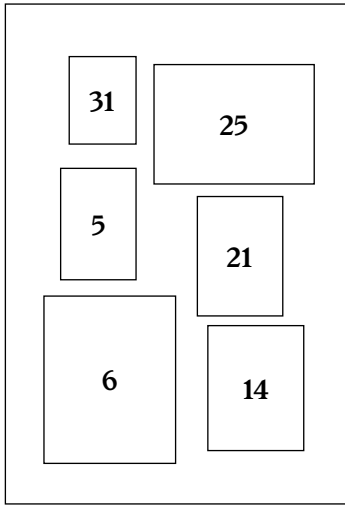




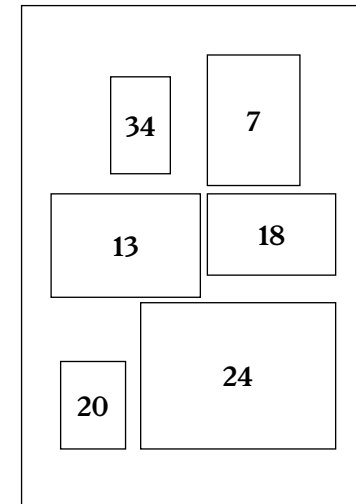
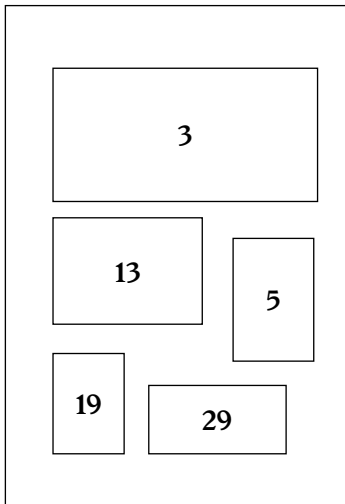
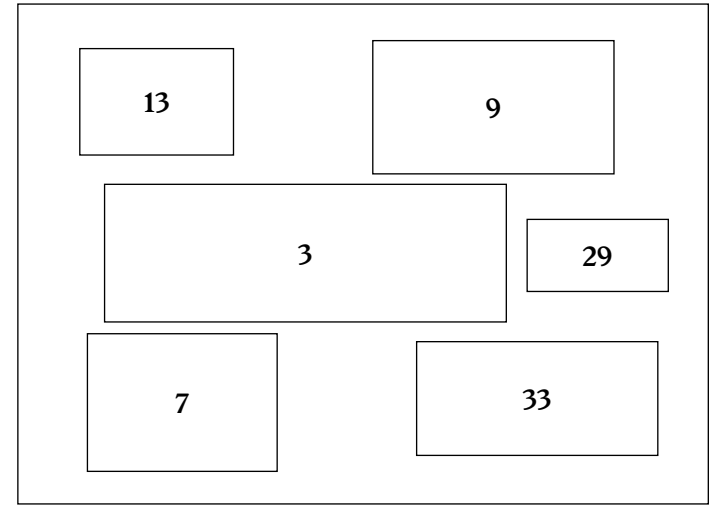




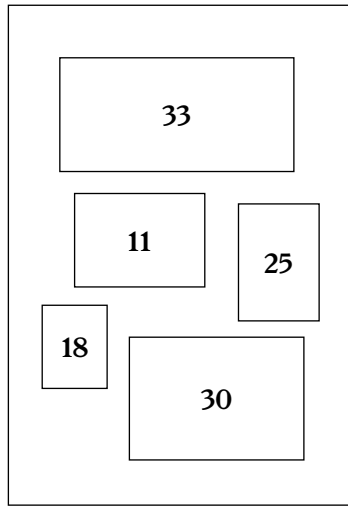
# Hallo, My Name Is Capital



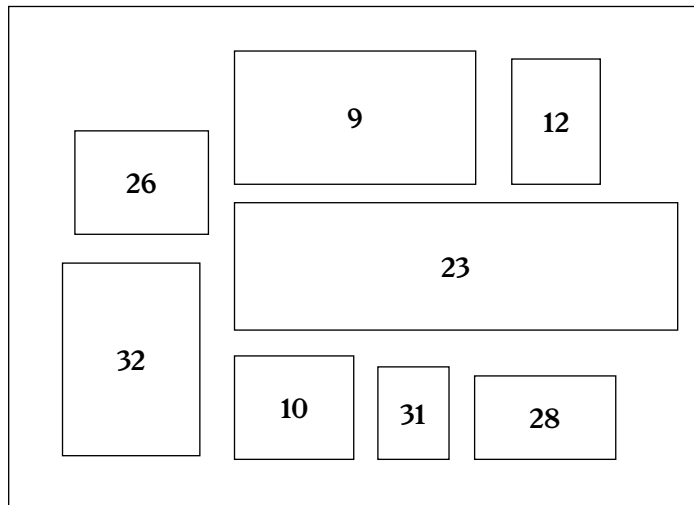
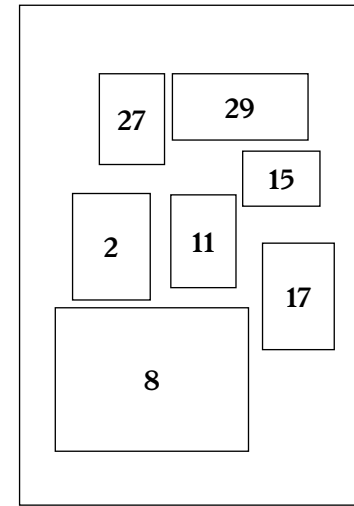
# Hallo, My Name Is Capital



# Hallo, My Name Is Capital



# Hallo, My Name Is Capital



**Out of the Pantry**

# Jansson's Temptation

1kg large potatoes

3 large onions

90g unsalted butter

8 Swedish anchovies

250 ml whipping cream

250 ml single cream



Heat the oven to 160°C

Peel & rinse well the potatoes.

Slice the potatoes thinly then again into matchsticks.

Put the matchsticks in a large bowl under running water. Rinse well until the water is clear.

Peel & slice the onions thinly.

Butter the dish.

Drain & pat dry the matchsticks.

Bake until golden brown, pressing down occasionally for about 1 hour. Remove

the temptation from the oven & let the

dish sit for about 1/4 hr before serving.

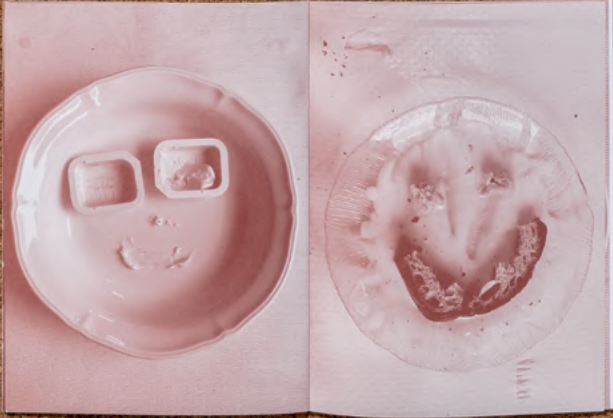




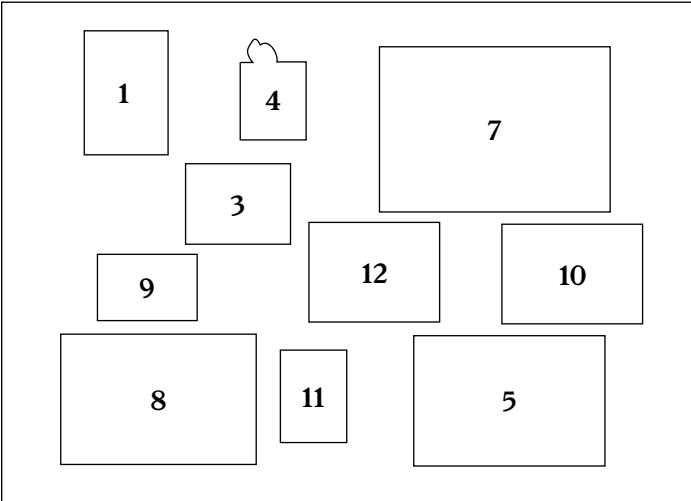
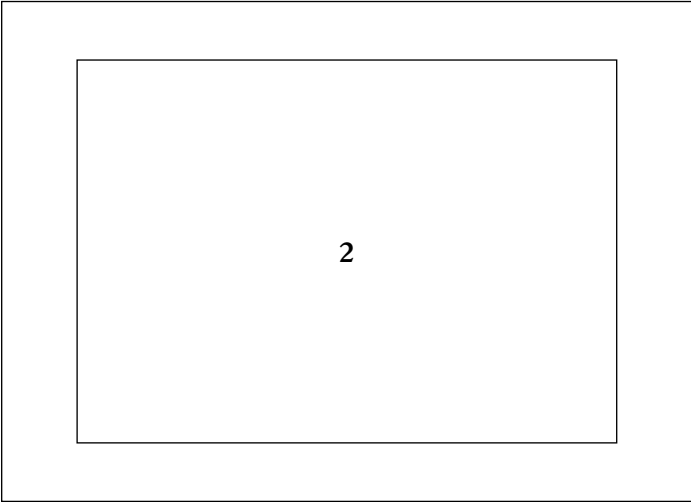
**PETITES  
PATATES  
SAUTÉES**



**BLINKY**  
  
Jeffrey Vallance



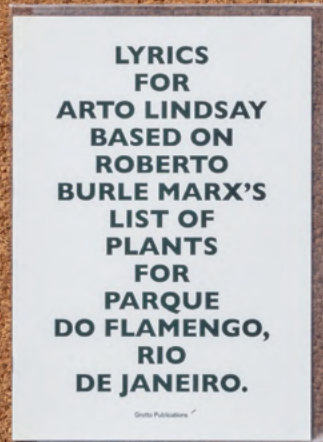
# Out of the Pantry



# In Nature

GET OUT TO  
THE COUNTRY  
OR TAKE A  
RADICAL STANCE







**NELORE**

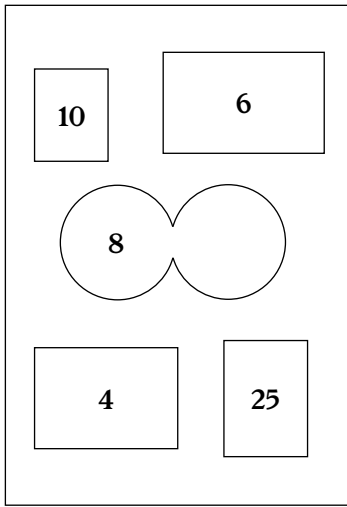


**SUNRISE  
&  
SUNSET  
at  
PRAIANO**

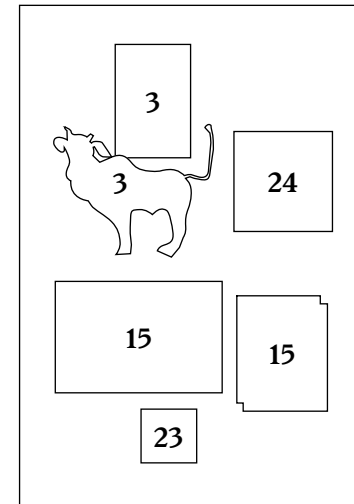
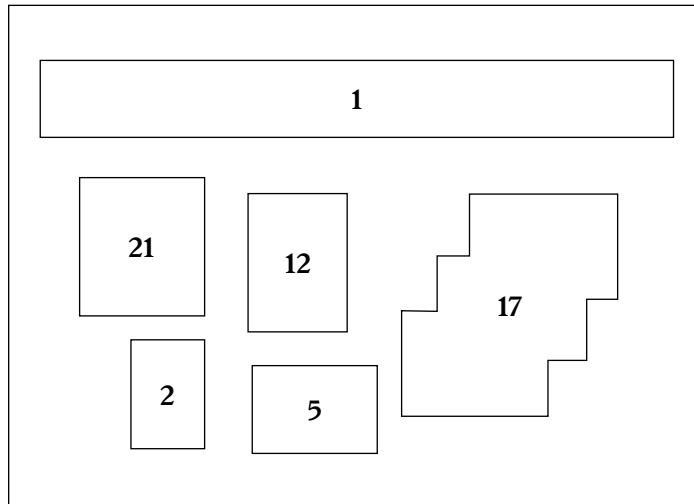
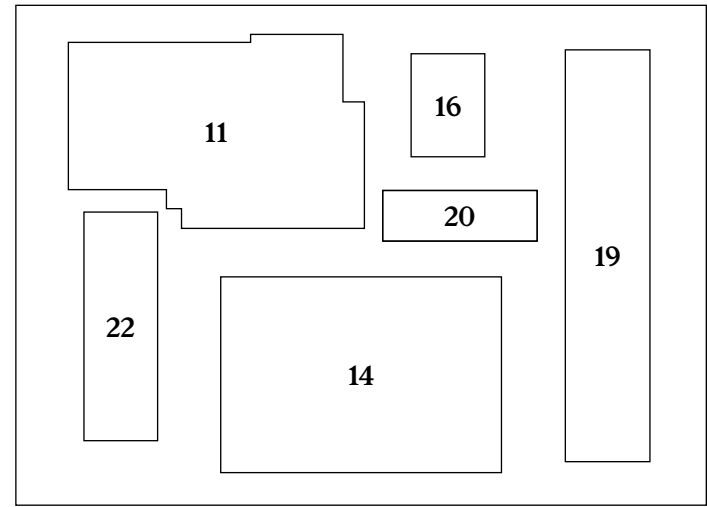


**COCK  
FIGHT  
DANCE**

# In Nature



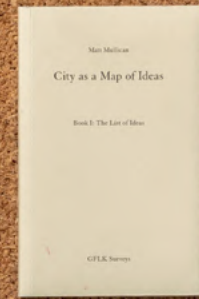
# In Nature



# In Town



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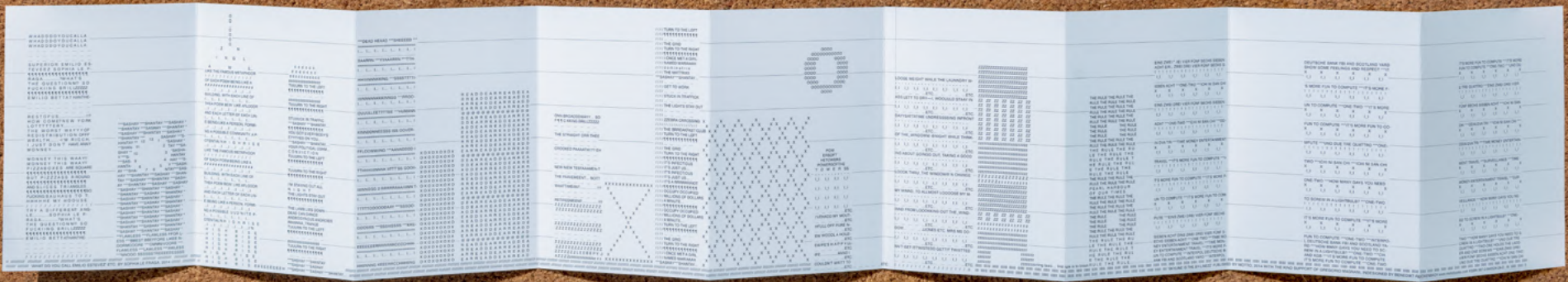
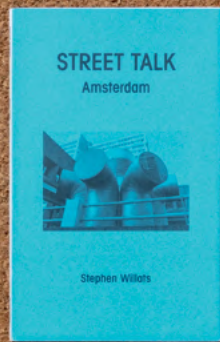
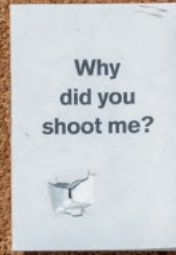






Susan Hiller  
The  
J. Street  
Project





JARDINS

MOTEL

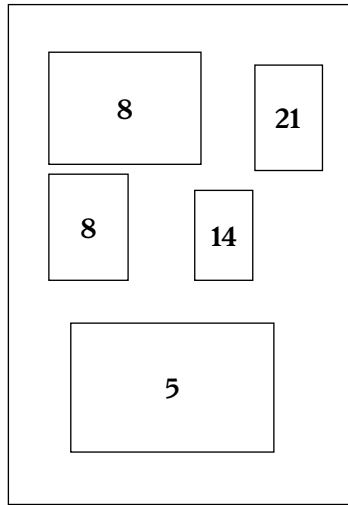
BUZIOS FUSCA

LIXO

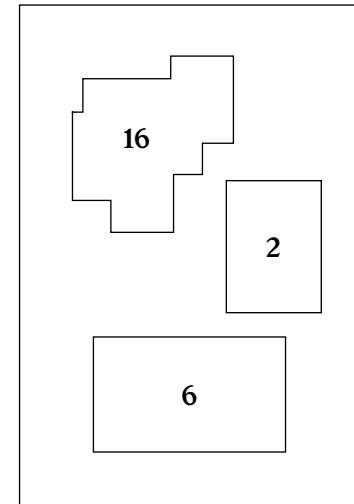
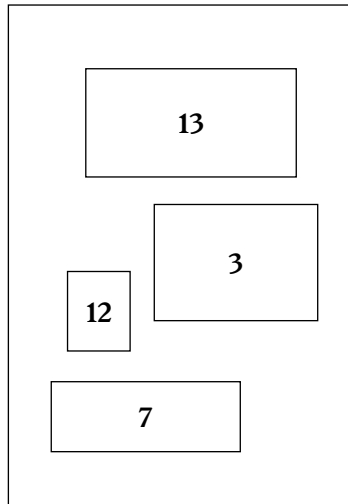
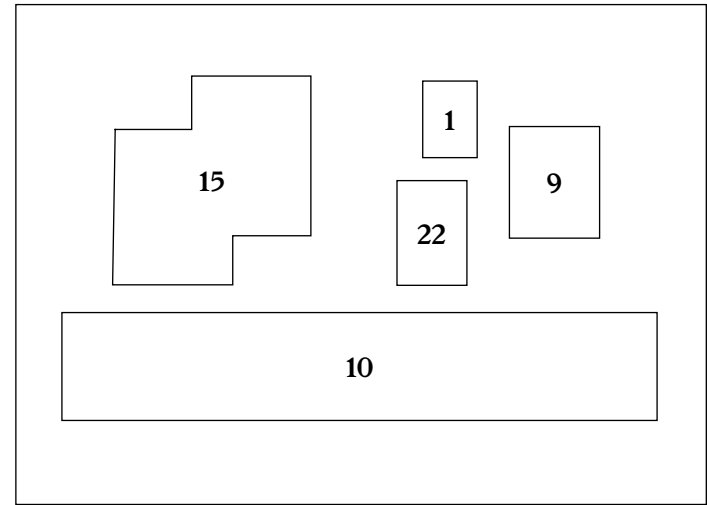
LIDLSTADT



### In Town



### In Town



Somewhere Nowhere



RO P.S.I.  
1946  
**ALLO**  
SUA SUO ORCHESTRA  
ANTINI

Le date saranno pubblicate dal *Resto del Carlino* e la sua divisione estera.  
L'indirizzo del locale è sempre segnalato in modo di alta classe ed  
completamente affidabile. Informazioni da: 210100 0101000100

**CASADEI**  
e la sua orchestra  
AL SERVIZIO DI  
**G. FANTINI** Tutti a Villa Frascata  
al profumo del Tiglio

COMPLETO SERVIZIO DI BUFFET

**25-29**  
**AGOSTO**

**Festival Provinciale de l'Unità**  
Ravenna - Piazzale ex Caserma Garibaldi

	Giovedì 25	Venerdì 26	Sabato 27	Domenica 28	Lunedì 29
<b>PIZZI DURANO MODUGNO FONTANA CASADEI</b>	 NELLO PIZZI 100 - S. MARCO - S. MARCO	 GOFFREDO DURANO 100 - S. MARCO - S. MARCO	 DONATO MODUGNO 100 - S. MARCO - S. MARCO	 JIMMY FONTANA 100 - S. MARCO - S. MARCO	 CASADEI 100 - S. MARCO - S. MARCO

**VAL KILMER**

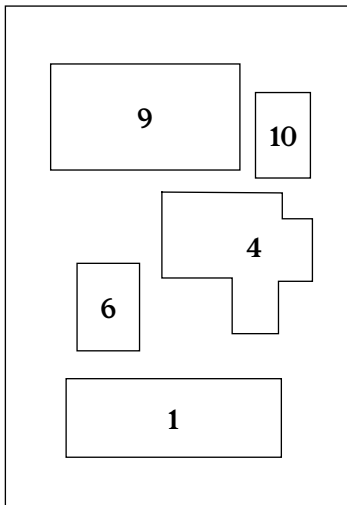
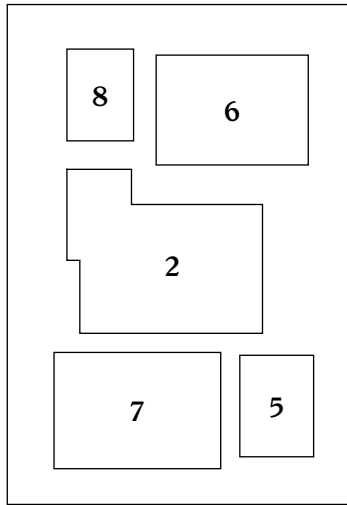
**BRING ME THE HEAD OF VAL KILMER**

VAL KILMER

PISS DOWN  
MY BACK AND  
TELL ME  
IT'S RAINING.



# Somewhere Nowhere

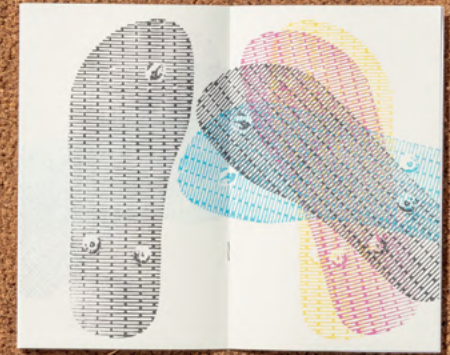
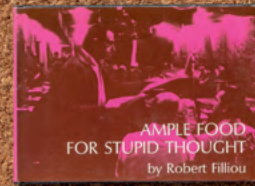


Let's Have a Laugh!



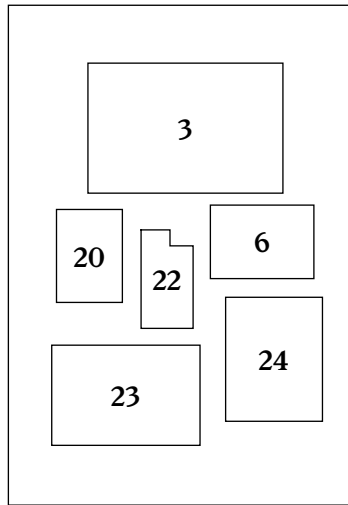




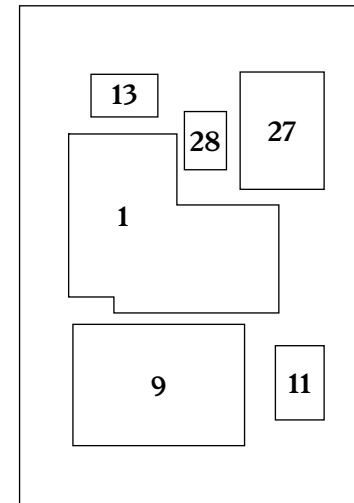
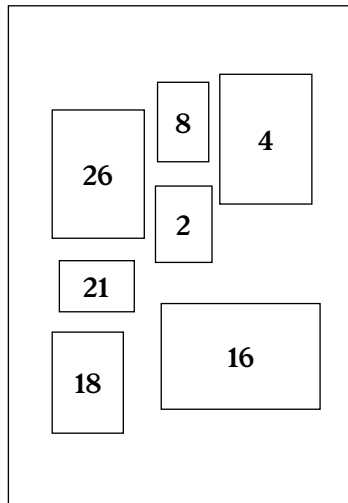
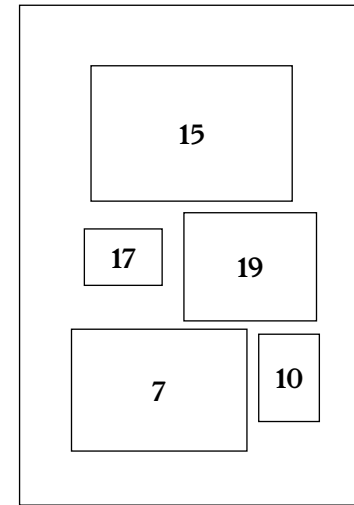




Let's Have a Laugh!



Let's Have a Laugh!







The book is published on the occasion  
of the exhibition

Every Other Space  
A display of artists' books  
24<sup>th</sup> January 2020 – 27<sup>th</sup> April 2020  
a collaboration between  
Gregorio Magnani and Nicole Wermers

Special thanks to the lenders and to those  
who have made the exhibition possible.

MUT Mutina for Art  
Curator Sarah Cosulich

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Open to the public by appointment

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